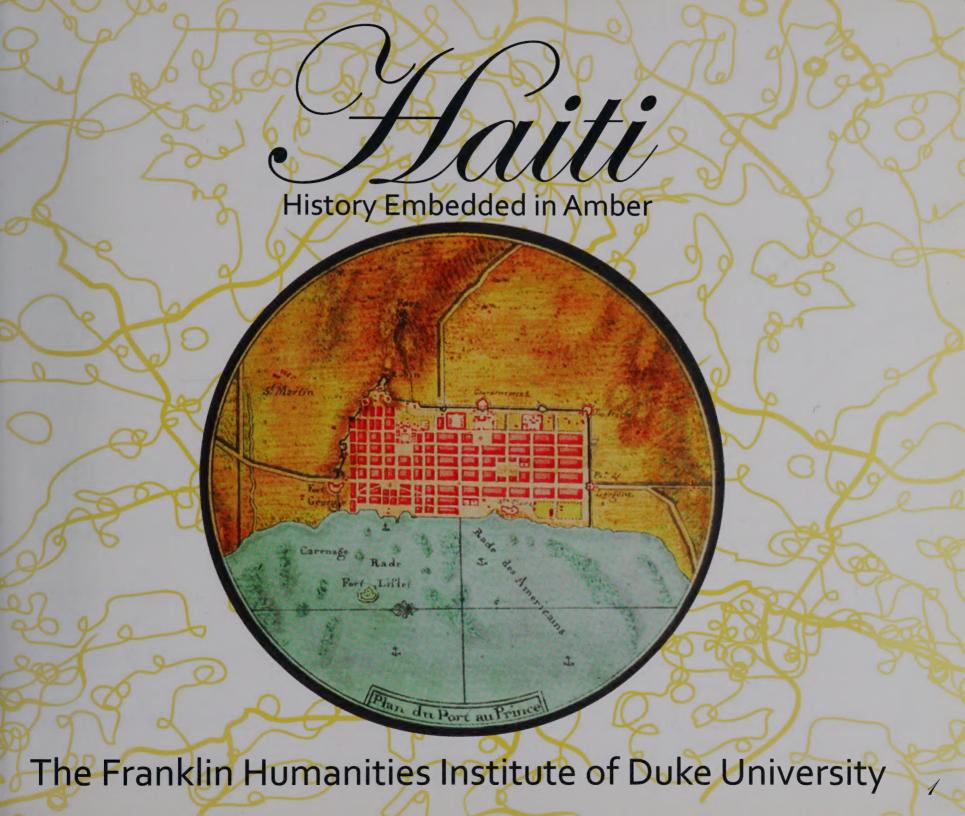


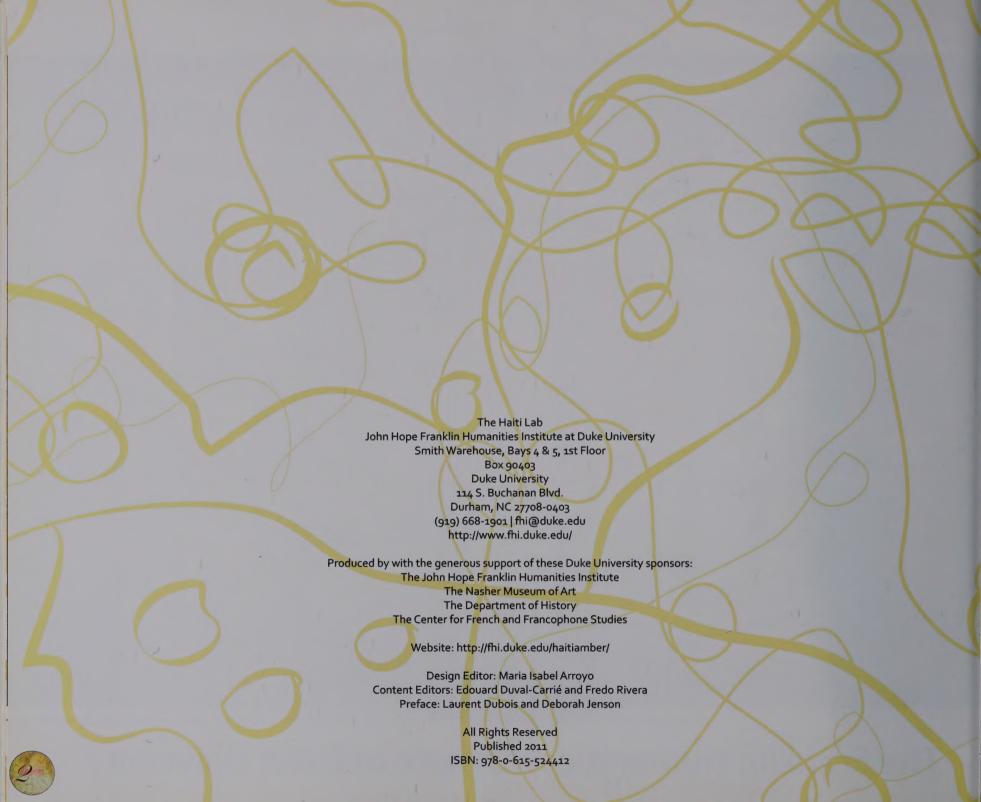






Haiti: History Embedded in Amber installation at the Smith Warehouse Bay 4 garage, photograph by Fredo Rivera.



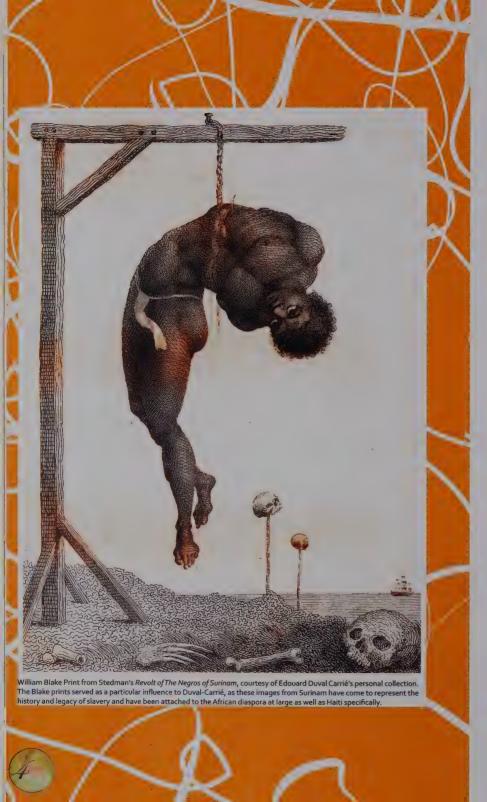




### History Embedded in Amber

## Contents

Preface	4
Mapping Narratives:Reconfiguring Haiti's History	8
The Installation	32
The Artists	58
Edouard Duval-Carrié	60
Acknowledgements	62



# Preface

#### Laurent Dubois and Deborah Jenson

The Haiti Laboratory of the Franklin Humanities Institute opened its doors at the end of August of 2010. This first humanities laboratory at Duke University aimed to bring together interdisciplinary approaches and pedagogical experimentation in order to better understand Haiti's past, present, and future. Like so many people both inside and outside the country, the group of faculty and students who gathered together were still struggling to take stock of the magnitude of the disaster that had struck the country barely eight months earlier, on January 12, 2010. How, we wondered, could we grapple with the tremendous loss and the inscrutability and excess of that event? How should we mourn? And how should we find a way forward?

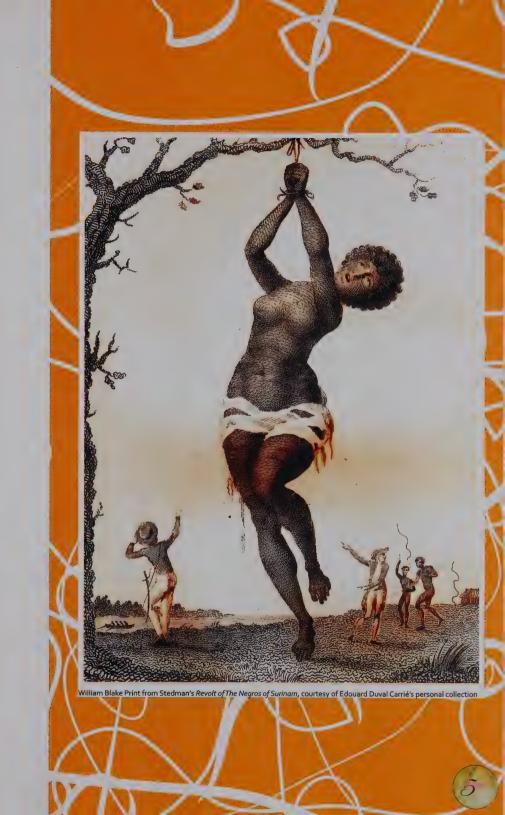
None of us expected that our answer would present itself in the way that, thanks to Edouard Duval-Carrié, it did. Within days of opening our doors, the Haiti Laboratory – outfitted with computers, bookcases, a seminar room, a state-of the art projection system - morphed into a cooperative art studio, a true konbit aimed at finding healing and understanding through art. In Haitian Creole, a konbit is a community work detail - something like a barn-raising in the U.S. - where neighbors come together voluntarily to help in harvesting or construction or re-construction. We gathered together both to construct something quite material – the series of resin blocks now mounted on the wall of the "Garage" at the Franklin Humanities Institute, and depicted in these pages – and something abstract, even ineffable. Inspired by and following in the traces of the long decades of artistic production by Edouard Duval-Carrié, ours was a work of memory, of connecting worlds visible and invisible, of delving into images and words and symbols in order to produce objects that condensed our visions and understandings of Haiti. As soon as we began the project, many of us couldn't stop thinking about it: at night falling asleep, in dreams, waking up in the

norning, we found ourselves thinking about layers, light, shadow, and now to see history through amber.

Why amber? Originally, it was literally a sudden inspiration: one of the igns in the beautifully restored Smith Warehouse, indicating "Bay 5" in a beautiful amber color. Edouard, who had previously made a similar work with a blue tint, announced: "We'll do it in amber."

Amber, Edouard recalled from his childhood, is local to the island of dispaniola, which is divided into Haiti in the western part and the Dominican Republic in the east. Amber in Hispaniola has preserved restiges of organic life from tens of millions of years ago-literally, from periods when Cuba, Hispaniola, and Puerto Rico may have been one andmass, and when some of the Caribbean islands were still under the ea. Resin, the life blood of trees, dripped and flowed in ancient tropical orests, trapping plants, invertebrates, and small vertebrates in sticky joo that would harden into golden amber. Amber is about as close as ve come to a time machine—it even "transports" us to ancient scenes of combat, such as a spider attacking a fly. Unlike volcanic ash, amber reserves with a transparency that evokes "mirrors" of representation nd knowledge, like the speculum mundi. And yet amber, buried leep in the geological layers of time, is also subterranean and must e mined. Like jewels forged in our planet's alchemy, amber, which in ddition to gold can be clear, blue, or green, is valuable. Amber is, in hort, the perfect metaphor to describe the imperative we felt after the arthquake of January 12, 2010, to mine, to reveal, and to collect vestiges f Haiti's past—not only the immediate past that had been destroyed r morphed by the earthquake, but the longue durée history that has een "fossilized" in cultural forms ranging from Amerindian fetishes or emis to architecture and song. In the face of the tragedies of January 2, 2010, we wanted to work with resin—in our case, plastic rather than rborial--as a life-blood to catch and preserve losses and memories as numerable as the insect world.

oon, we realized we'd stepped into a perfect web of meaning. Objects rapped in amber -- sometimes insects, like the bees buzzing around he corpse of Charlemagne Péralte in one of our blocks – are frozen in tillness, commemorated as they are destroyed. We both acknowledged nd pushed against that meaning, however, wanting to perhaps do the everse – bring the dead alive, illuminate them in amber. We hope that





Haiti: History Embedded in Amber, serves as a kind of conduit between all of these meanings, as a kind of homecoming of sorts for the traveling images, stories, and memories that we have sought to capture here.

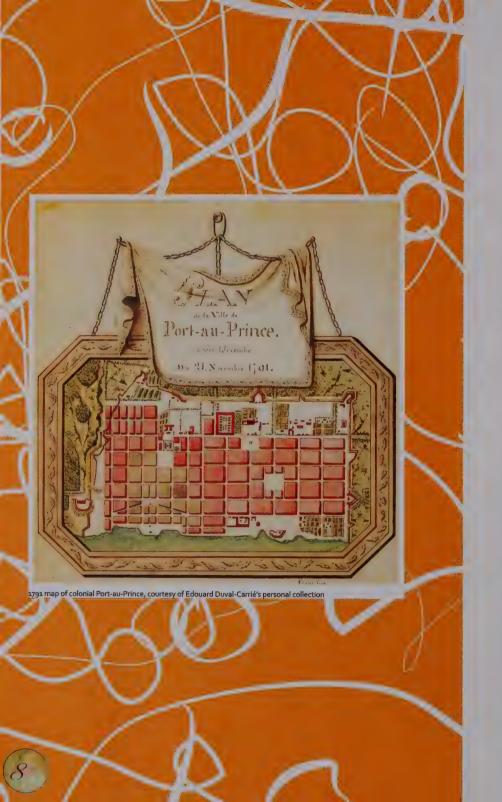
Concretely, making the work meant learning the curious properties of resin, molds and blowtorches. It meant sudden trips to Home Depot, Michaels crafts shop, and that wonderful Durham institution, the Scrap Exchange – a dream place for an artist like Edouard. We stacked our bookshelves with feathers, beads, toy soldiers, and spray paint. It meant diving into the seemingly-infinite web of images of Haiti – hundreds of which we gathered on computers and printed out in a display on our seminar table - and seeking inspiration and meaning in them. It meant serendipity, such as the day when Duke undergraduate Summer Puente arrived with a box full of shards from a broken mirror she found outside her house just as graduate student Christina Davidson was searching for a way to depict machetes in her block honoring the work of Haitian braceros who work in the cane fields of the Dominican Republic. But most centrally it was about an open door, through which students and faculty and visitors like writer Madison Smartt Bell could all join in. On weekend days, it was a real konbit, with children joining in, unanticipated visitors suddenly turned into committed resin-block artists, with books flying off the shelves as we sought out explanations and connections.

The brilliance of Edouard's project was its generosity. Neither of the Hait Lab co-directors had any experience with the plastic arts, but we found ourselves enthusiastically immersed, competing for access to a mold in our studio schedule, like our students from a spectrum of non-arts and arts backgrounds. Edouard set up the outlines of the piece and showed us the technique. Once it was underway, it was a swirl of activity, with each person working at his or her own pace. Some blocks the fruit of sudden inspiration, while others were the work of weeks and months of tinkering and looking at images. At first we thought we might make six, or ten, but then - we realized we were selling ourselves short. Why not a whole wall? By the end of the process, our regret was that the project had to end when many colleagues and students were just beginning to imagine what they might do with their own block. "Haiti: History Embedded in Amber" will continue its life of commemoration, however, with its glowing scenes backlit like fireflies against this old Durham tobacco warehouse brick wall.

Vhat we have made then, has many authors, and offers many different orms of engagement. The two of us came to realize that the archival, andwritten manuscripts we work with as historians are just one of he visual dimensions of our academic worlds that we had not fully not need until this experience; photoshopped images of a number of hose historical manuscripts create a bridge between text and image in umerous blocks in the project. When we explore a historical or literary ext now, we "see" it as a composition of elements in space and time. The reole (kreyòl) and French that many of our students are studying have, re realized, a visual imprint, as materialized in the kreyòl post-disaster raffiti that anthropologist Laura Wagner preserved in the "amber" of er block.

his catalogue offers an introduction to the piece. For those who can isit and see it installed, the work will hopefully offer an opportunity or meditation, mourning, and exploration. For those who wish to nderstand and explore each block and its component parts, our website rovides "story blocks" written for each one, and information about the nages and texts embedded in the amber. We hope that the product onors the process, that of gathering together in order to remember ll those lost, to tell the story of many pasts in order to see how, ollectively, we can step forward.





### Mapping Narratives:

### Reconfiguring Haiti's History

#### Fredo Rivera

At the center of the installation *Haiti:* A *History Embedded in Amber* is a block illuminating a 1791 map of colonial Port-au-Prince. Designed by artist Edouard Duval-Carrié, the block marks a central concern to the participants of this collaboration: the place of Haiti, in its history and through our imagination. The configuration of the city blocks on the map into organized, rational cells resembles the dominant visual narrative of the installation. That is, the work could be thought of as an amber hued storyboard, mapping out a variety of narratives regarding Haiti's past and present. Using historical images and texts alongside other visual ephemera, the layered and collaged blocks do not merel fossilize moments in history but activate and transform them.

Created during multiple visits to Duke University by artist Edouard Duval-Carrie during the Fall 2010 semester, Haiti: A History Embedded in Amber became a means to explore the intersections between history and art practice for a broad range of participants. The large installation, permanently installed in the Franklin Humanities Institute (FHI) of Duke University, illuminates intellectual exchange and creation through its organizing of blocks, as well as with each block's composition. Creating rectangular casts for their resin molds, members of the Haiti Lab along with broader Duke communities implanted a variety of images and objects onto overlapping layers. Participants thought critically about Haiti, discussing the manners in which it is represented and collaging images to counter traditional representations of Haiti. As the amber-hued resin hardened, the images became permanently fixed. Abundant in the island of Hispañola, amber has become both a commodity mined in the Dominican Republic as well as a means for scientists to gather rich information regarding the prehistoric world. Participants drew their inspiration from this materiality, recognizing the unique richness of Haiti while also trying to contain its history within a legible, visual narrative.

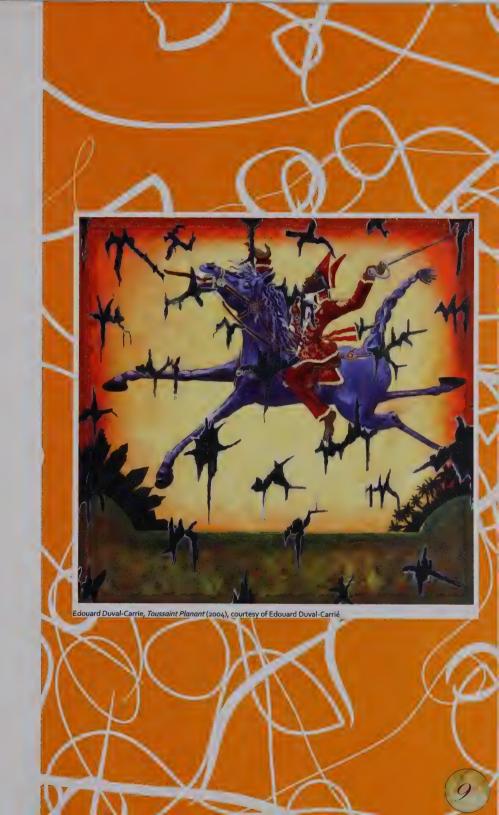
The resin's visual reference to the island's rich amber deposits centers the installation not only within the place of Haiti, but also in the act of creation. Duval-Carrie's use of the 1791 map in Block 18 brings early modern, colonial

ort-au-Prince into the contemporary. A symbol of order, rationality, and ontainment, this map was drafted at the outset of the Haitian Revolution. The riginal map is small, a precious keepsake of an orderly French colonial city mid the growing inversion of St. Domingue's plantocracy by liberty seeking aves. The order of the map, much like the even grid of the installation, belies ne complexity of Haiti's ongoing reality, something reflected through the non-ontiguous narratives comprising the installation.

istorian Julia Gaffield's contribution, *Islands. Boats.*, also uses maps, but oes so to show the elusive manner of Haitian history, in constant flux with s relationship to the maritime (Block 27). Haiti, located in the western half of ne island of Hispañola, emerges from the right of the block. Sequins and yarn nes reflect the oceanic movement, echoed by the inclusion of images of ships. locks of text also mimic the ocean waves, such as the line reading "Liberté ou Mort" - the words printed above Haiti's 1804 Declaration of Independance across part of the block. The reproduction of a Duval-Carrie painting of ships arrying Vodou deities recalls that Haiti's history is connected to its diasporand the ocean, to the migration of culture and ideas.

the block *Nyame Nwu Na Mawu* (Block 3), by historian Vincent Brown and nthropologist Ajantha Subramanian, an Akan symbol is placed alongside istorical documents of the Transatlantic slave trade. Titled after an Akan roverb regarding the spiritual afterlife, the scholar's black creolizes Akan retaphysics with the harsh reality of the slave trade. This African symbol is verlaid with two historical documents: a somber list of mortalities on a slave hip, and an 18<sup>th</sup> century ad for slaves. The Akan symbol, enlarged in the center the block, resembles the plan of a fort – a solid visual structure from which to nchor our understanding of the traumatic transatlantic slave trade. A symbol power and passage, particularly between the physical and spiritual worlds, ecomes a way to honor those who both made the passage along the slave rade and those lost in voyage.

his idea of the crossroads is expressed in Block 19, Toussaint Vengeur historian Laurent Dubois. Depicting the 1802 face-off between Haiti's evolutionary hero Toussaint Louverture and French General Victor-Emmanuel clerc, each on horseback, the leaders' swords clash at the center, forming dynamic cross that organizes the composition. The idea of being caught etween two worlds – between that of the empire and of the republic – is firther emphasized with the inclusion of Duval-Carrié's painting Toussaint lanant, where the Revolutionary hero is depicted in a taut fighting stride. So is also revalorizes military heros in Haiti through his depiction of tharlemagne Peralte, the leader of the Cacos, an armed rebellion against the LS. military's occupation of the island (Block 23). An original photograph of





Peralte is imposed upon a painting based on the photograph by famed Haitian painter Philomé Obin. The photograph of the massacred leader was distributed throughout Haiti by the U.S. as a propagandistic means to create fear on the island. ¹The dissemination of the photograph backfired, particularly given its resemblance to Christ's crucifixion. Instead, the photograph became a heraldecimage of martyrdom and Haitian resistance to the U.S., and the inspiration for Seneque Obin's regarded portrait. In both blocks, Dubois playfully re-imagines the position of these historical leaders, who themselves inform the crossroads between Haiti's dynamic past and imaginings for its future.

While the notion of crossroads is reiterated in the center of many blocks, other blocks use decorative ephemera to frame a central, portrait-like image. In a series of three blocks by Duval-Carrié – Ode to the Siren, The Burnt Hero, and Les Trois Grâces Revues et Corrigées – Duval Carrié uses patterns of sequins, rhinestones, and other small, kitsch items to frame a rounded, central image within the rectangular block. The first image, for example, depicts Erzulie from his 2010 painting Her Saving Grace La Siren, where she rises from the subterranean depths to uphold the earthquake ravaged city. Her arms reach ou as in the painting, but here they push as the decorative framing, as if Erzulie is floating in a bubble. Multiple shiny stars and a plastic flamingo ornament – an object of kitsch relative to Erzulie's identity – are contrasted with small bugs festering within the amber.

In the case of the *Burnt Hero*, the famous image of Toussaint Louverture is burnt and blurred. Duval-Carrié suggests that regardless of the multiple appropriations of Toussaint's image, lessons from the Revolutionary leader's fight for liberty and freedom are often times lost or burnt away in contemporary politics. The key to the left represents Louverture's approach to freedom and liberty; however, the burnt profile of the revolutionary hero faces the other direction, with the key itself embedded in the coffers of history. Various multi-colored dots surround the profile of the leader, creating decoration that playfully counters the somber and serious message of the block.

This framing is mimicked in the block of the three graces, *Les Trois Grâces Revues et Corrigées*, where various decorative ephemera encircle a depiction of the Americas by British Romantic artist and poet William Blake. Known for his dramatic illustrated images combined with poetry, Blake bridges the worlds of illustration, fine arts, and poetry, providing enigmatic images of the Enlightenment movement. A fervent abolitionist, Blake produced a series of prints visualizing the Americas for John Gabriel Stedman's account of the 1 Molly Renda, *Taking Haiti: Military Occupation and the Culture of U.S. Imperialism*, 1915-1940 (Chapel Hill: UNC Press, 2001), 173-175.

Outch territory of Surinam, The Narrative of a Five-Years Expedition Against the Revolted Negroes of Surinam. A British-Dutch soldier and writer, Stedman's account covers various aspects of colonial Surinam, particularly showing the arshness and cruelty of slavery within the colonial society. Several of Blake's ingravings for the book specifically depict the horrors of slavery, showing the neans of execution and torture by the colonial authorities – images that have become iconic for understanding slavery in the 18th and 19th century worlds. His mage of the three Graces, entitled Europe Supported by Africa and America, was included in the book, and captures the fascination both Blake and Stedman had a understanding this New World and the slave trade that connected the three continents, for better and worse.

mages of slavery and the successful slave revolt that resulted in the Haitian levolution can be read throughout the installation. Given Haiti's prominence 1 the greater Atlantic world – from being the most profitable New World olony in the 18th century to becoming the world's first black republic through he successful defeat of Napoleon's France – images of Haiti's slave revolt lave been disseminated across the globe (particularly portraits of Toussaint ouverture). The example of the three graces engraved by William Blake reflects he power of images to travel and take root in varying contexts. The three races not only represent Surinam's cultural make-up, but address questions egarding identity and place through their symbolic value throughout the world if empire. They echo writer Stuart Hall's discussion of the three presences vident in creolization – the présence africaine, présence européenne, and résence américaine.<sup>2</sup> Hall adopts the linguistics-based theory of creolization to omment on how various roots/routes are manifested in the cultural production f the greater Caribbean. As a process of cultural expression that consists of contextualized, dynamic hybridity and a resistance specifically grounded in he colonial and plantation history of the Caribbean region, creolization theory rovides a model for the conceptualization and creation of the installation Haiti: distory Embedded in Amber. Scholars and artists were using images from the ast to represent the *mélange* of expressions from throughout the Transatlantic vorld, explicating the visual identity of the Americas as it specifically relates to he history and culture of Haiti.

reolization not only speaks to the act of creation today, but also to various xchanges within the material culture of each island throughout their colonial nd postcolonial histories. In *The Whole* by Maria Isabel Arroyo the heads of alino zemi are placed upon the busts of two members of the Haitian elite Block 9). Here Maria juxtaposes religious icons from the Talino tradition onto he heads of Haitians in European garb, one being the bust from Anne-Louis

Stuart Hall, "Créolité and the Process of Creolization", *Créolité and Creolization: Documenta11\_latform3*, (Ostfildern-Ruit: Hatje Cantz, 2003), 32-3





Girodet-Trioson's famous 1797 oil painting *Portrait of Jean-Baptiste Belley*. The *zemi*, a representation of Taíno deities or ancestral spirits in sculptural form, are attached to the two subjects in order to suggest their place within the formerly Taino island. The invocation of indigeneity is common throughout the Caribbean as an expression of nationalism. The decorative elements that frame and decorate Arroyo's double portrait make this appropriation uncanny, leaving the viewer with questions about identity and place. What does it mean to assume a Taino mask and identity both within a Haitian and greater Caribbean context?

The terms of Haiti's nationalism and identity are likewise impacted by major historical events. This is seen in block Massacre River by Christina Davidson, depicting the genocide of thousands of Haitians at Rio Massacre by Dominican dictator Rafael Trujillo. The massacre was in response to the growing xenophobia of Trujillo's fascist-inspired regime, heralding a form of Dominican anti-haitianismo that went well beyond animosity. The tragic event, where both Haitians and black Dominicans where murdered upon the inference of being Haitian, marked a critical point in the history between the two nations sharing the island, one that extends back to the Era de Francia in the Dominican Republic (1804-1808) and the subsequent Haitian Occupation of the Dominican Republic (1822-1844). Davidson composes her block as a comment on the discord between Haiti and the Dominican Republic. To the upper left is a large black-and-white photograph with an aerial view of the river, dominating the layout of the block. Extending from this photograph is another more contemporary color photograph of Haitians at the river, with one woman placed within a small picture frame. The frame separates the woman from the scene, bringing attention to this individual in a manner that speaks to the way Haitians were singled out during the massacre while giving a face to what seems to be a scene of anonymity. A map of the island of Hispaniola is fractured, with Haiti at the lower left of the block and the Dominican Republic at the upper right, near an image of military dictator Rafael Trujillo. Davidson provides us with an image of discord, one echoed in the pieces of broken mirro that reach across the bottom of the composition.

In her block Writing on the Wall, anthropologist Laura Wagner documents the work of Haitian graffiti artist Jerry Rosembert Moise. Herself a survivor of the earthquake, Laura returned to Haiti after receiving medical treatment and recorded the graffiti, much of which has been destroyed through the reconstruction efforts. Mural-making is rich in Haiti's history, and has often been used as a means to express political realities. In his book Urban Vodou: Politics and Popular Street Art in Haiti, photographer and collector Pablo Butcher documents Haitian murals from the 1990s extensively, with murals responding to various political situations that developed on the island during

ne tumultuous decade.<sup>3</sup> His photographs transport the powerful messages of the murals to an international setting, providing documentation of a myriad of prespectives within Haiti. Wagner likewise draws from the immediate response the earthquake, rethinking it through the permanence of the amber block.

aura's block also expresses spontaneity and chaos in its visual order, providing composition opposed to Duval-Carrié's iron-grid map of Port-au-Prince. The bring is an expression of disorder, the latter order. This dialectic is expressed proughout the installation. The overarching steel frame grid attempts to order and compartmentalize the blocks, as does their identical, repeating forms. Each block, however, contains a different visual note. Each narrative is themed afferently - the story of a block can be about an event, a person, a spirit, some spect of Haiti's culture, or combinations thereof. The subject matters of the locks form independently, as does the content. Hence a fragmented story is being fossilized here, largely organized for visual enjoyment. No chronology dists here – the viewer is expected to move freely across the storyboard, oppreciating the blocks in an act of free cognitive play.

lonetheless, the individual blocks, with their varying means of narration, ome into unison at the grid. The meta-concept of the installation and the ollaborative act of its creation provide an overarching rhythm in work that i both visual and spatial. The installation seems polyrhythmic, a cacophony crepeating forms and colors. Most importantly, the work is an intellectual (cademic) exercise as well as an artistic one; that is, participants did not perely ponder about Haiti, they conducted research, debated among peers, and related their narratives to both personal concerns and concurrent cademic work. Francophone Studies scholar and professional violinist leginald Patterson, for example, provided a cacophonous visual narrative that related the visual to the musical. His interested in the music of Guadeloupian volinist Chevalier de Saint Jorge and his extensive knowledge of Creole (both Guadeloupian and Haitian) are infused into the conception of his block, telling a sory from both an academic and personal perspective.

(he revealing block is by Duke-based artist Pedro Lasch, who super-imposed te head of artist Edouard Duval-Carrié with a mirror mask he has utilized in post artistic performances. Initially created for Lasch's Naturalization Series and whibited at the Open Routines: Recent Projects by Pedro Lasch exhibition at the Gueens Museum, the Máscaras de Naturalizaciones explore multiple identities ceated across borders. Utilized by museum guests in live recreations of Houard Manet's famous painting The Execution of Maximilian, the masks have led multiple lives across various borders. Lasch brought the masks to Haiti for te 2009 Ghetto Biennial, where participants paraded the masks throughout 3 ablo Butcher, Urban Vodou: Politics and Popular Street Art in Haiti





Grand Rue of Port-au-Prince. His use of the mask within the context of Haiti brought into question the way masks reveal and reflect. Participants wore the various masks, which revealed their faces partially while reflecting the visages of those in front of them. The visual play speaks to a place like Haiti, where the gaze of the foreign media has often portrayed the suffering of Haiti with little reflexivity. In the context of a construed Biennial with a large population of foreigners, the masks spoke back to the voyeur of Haitian art, culture and people.

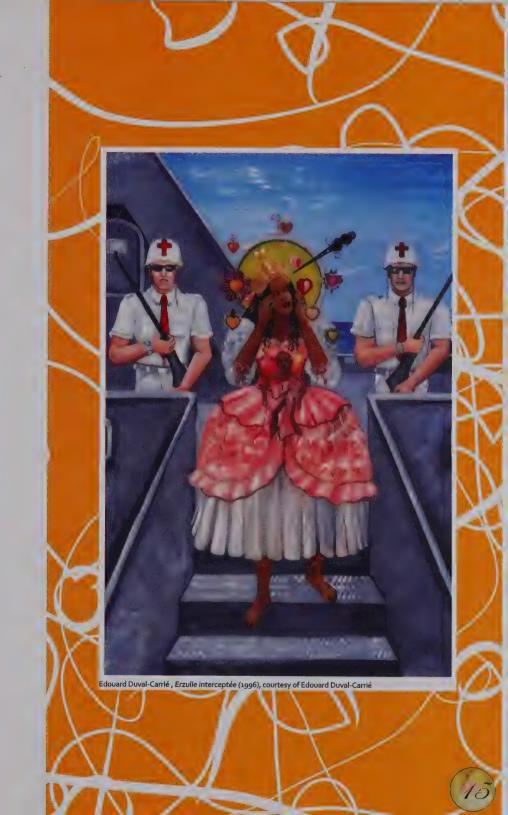
By placing the mask in front of a photograph of Edouard Duval-Carrié, Lasch implicates the organizer and leader of the project as literally embedded in the work. At the same time, the Haitian artist returns the gaze at us, his face broke up by the vertical and horizontal bars of reflective mirror in the mask. Again th form of the grid dominates the composition, a form repeated within the larger structure of the installation. The visual pun created through the masks use in various installations by Lasch becomes fossilized here, and serves. We begin to wonder about our place within this greater narrative.

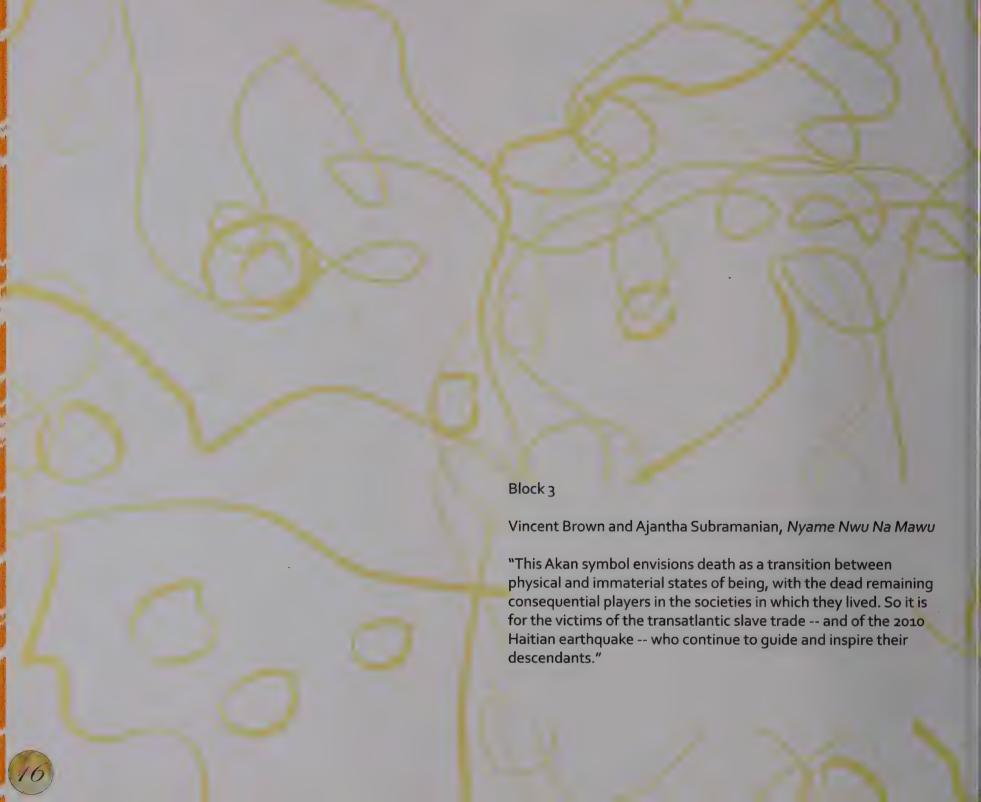
In a collaboration between Edouard Duval-Carrié and Laurent Dubois, the bloc titled *Ezili Lives in Haiti* questions not only the place of Haiti within the ivory tower but also the place of Haiti within the local context of Durham (Block 21). Central to the composition is another invocation of the crossroads – the weathervane-like metal sculpture atop the Hayti Heritage Center in the histori Hayti neighborhood of Durham. Formerly the St. Joseph's AME Church, the 1891 Victorian style building served as an impressive and critical religious spac for Durham's black community. The metal sculpture stands atop the building's tall steeple to this day, and directly resembles the vèvè of Erzulie. As visual symbols commonly used in the Vodou religion, vèvè draw from a long history of African writing systems brought into the New World and reinterpreted by slave's attempting to make sense of their societal order. Whether the original architect Samuel L. Leary or other church members were aware of the direct visual resemblance to a Haitian vodou vèvè remains shrouded in mystery.

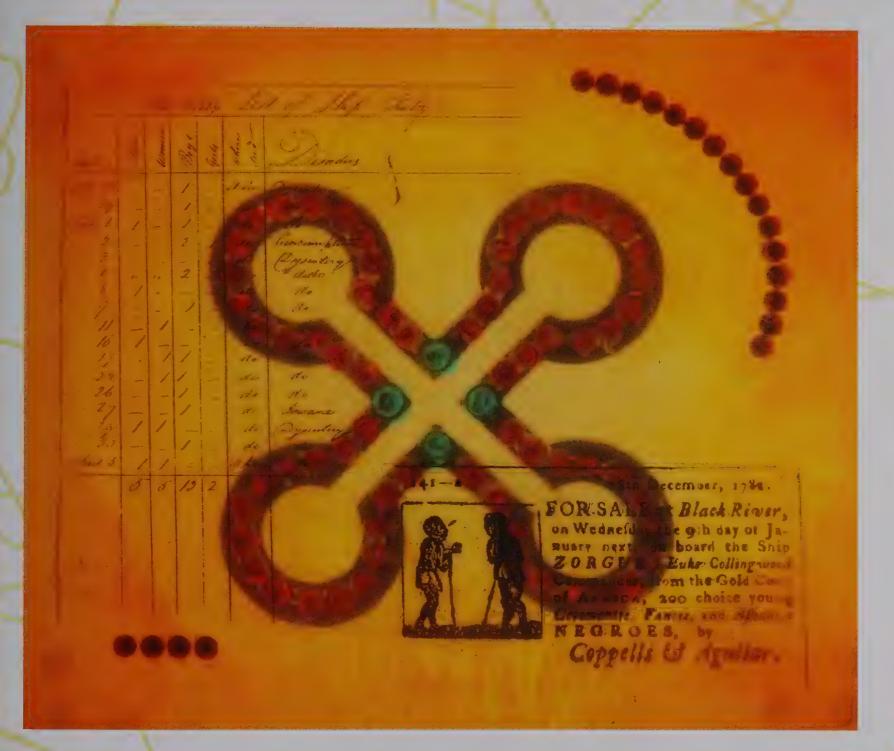
The dominant placement of this vèvè atop the impressive church structure suggests, however, an affinity to Haiti for Durham's black community postemancipation. Whether church founder and missionary Edian Markham ever traveled to Haiti for his missionary work remains unknown, as do connections between Durham's black diaspora and that of the black island nation. Suggestions of connections persist, particularly in choosing the name of Hayti for one of the U.S.'s first self-sufficient and truly burgeoning black communitie Haiti undoubtedly served as a site of interest and inspiration for African Americans in the U.S. South, and links between different African diasporic communities were engaged and interrogated within the arts project at Duke.

poking to bring attention to this largely overlooked and understudied history etween North Carolina and Haiti, historian Laurent Dubois used a photograph the community center's church steeple and placed it at the center of the ock. Again an invocation of the crossroads, the weathervane floats in between vo reproductions of vèvè representing Erzulie, with the dominant massive idded hearts dominating the form of these unique religious crosses. Together ney create direct visual links between two African diasporic communities. aurent Dubois and Edouard Duval-Carrié complicate our notion of cultural anslation, however, by placing an imprint of Duval-Carrié's 1996 painting Le onde actuel, or Erzulie interceptée. The painting depicts a haloed Erzulie in her pical bright pink and puffy dress aboard a U.S. Coast Guard vessel. Emerging om the pink bow tie synching at her waste is a baby, causing her depiction to call typical depictions of the Madonna and child. Standing in-between two bast guard officials, the translation between Christian and African religious aditions is shown in limbo; that is, within various political and economic onstraints that have impacted African diasporic communities in the U.S. South well as those migrating to the U.S. from the Caribbean. It also speaks back to history regarding the Trans-Atlantic slave trade.

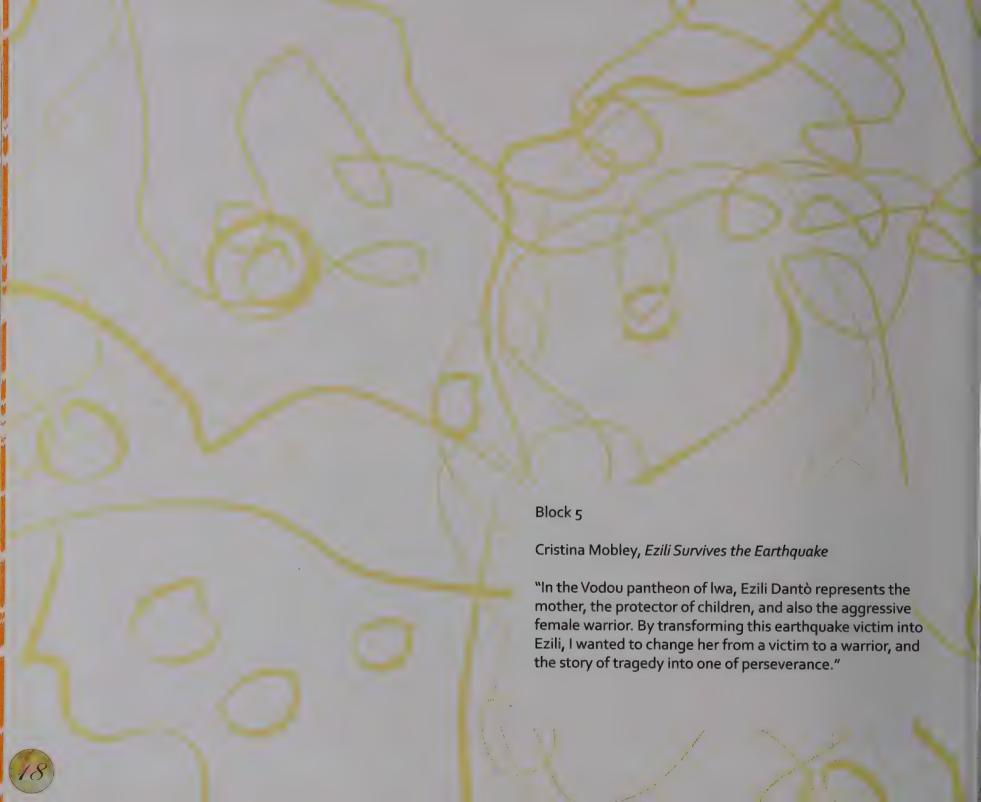
ne weathervane atop the Hayti Heritage Center's steeple is hence placed ithin a grander narrative regarding Haiti and its various perceptions. Most apportantly, it reminds of historical connections between Haiti and the U.S., annections explored within other blocks questioning the role of the 1915-1934 and intervention within the island nation since the Occupation. The Duval-Carrie's map of Port-au-Prince, the weathervane reminds us of the visual forms speak to the production of knowledge and its relationship to ace. Embedded in amber, the vèvè is a monument to our interconnectivity. It a symbol of the cross-roads that contributes to an impressive art installation at is not only about assemblage and visual narrative, but is largely about ace-making. That is, exploring Haiti's history and culture as it relates to our tademic and regional setting.









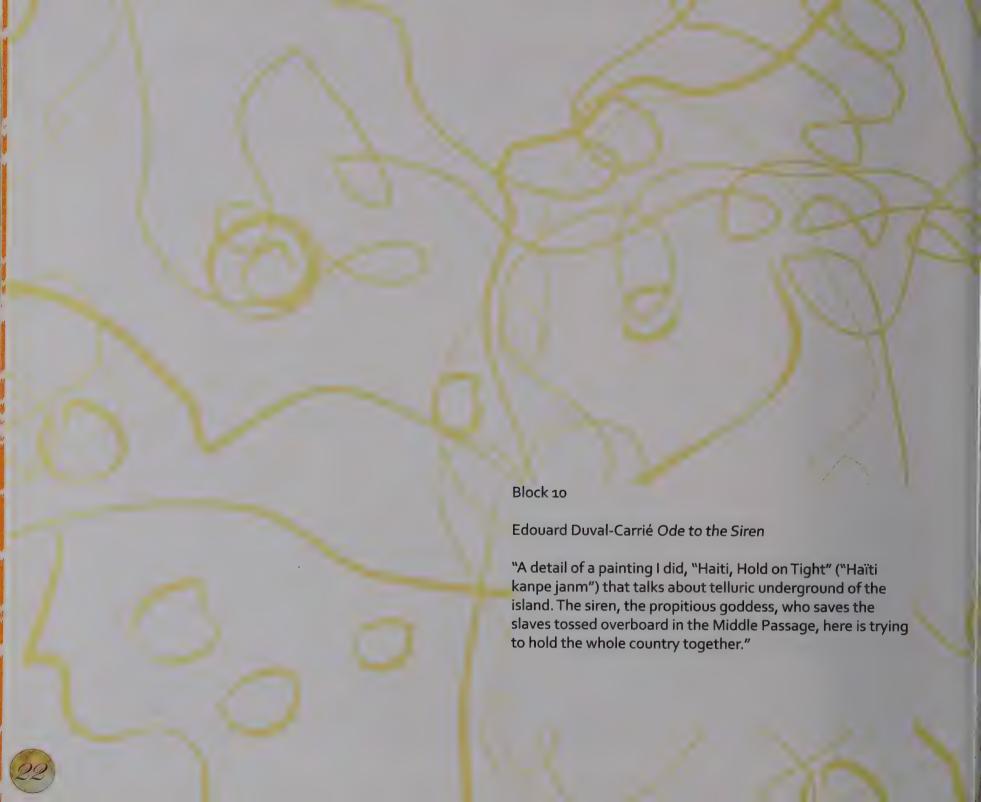


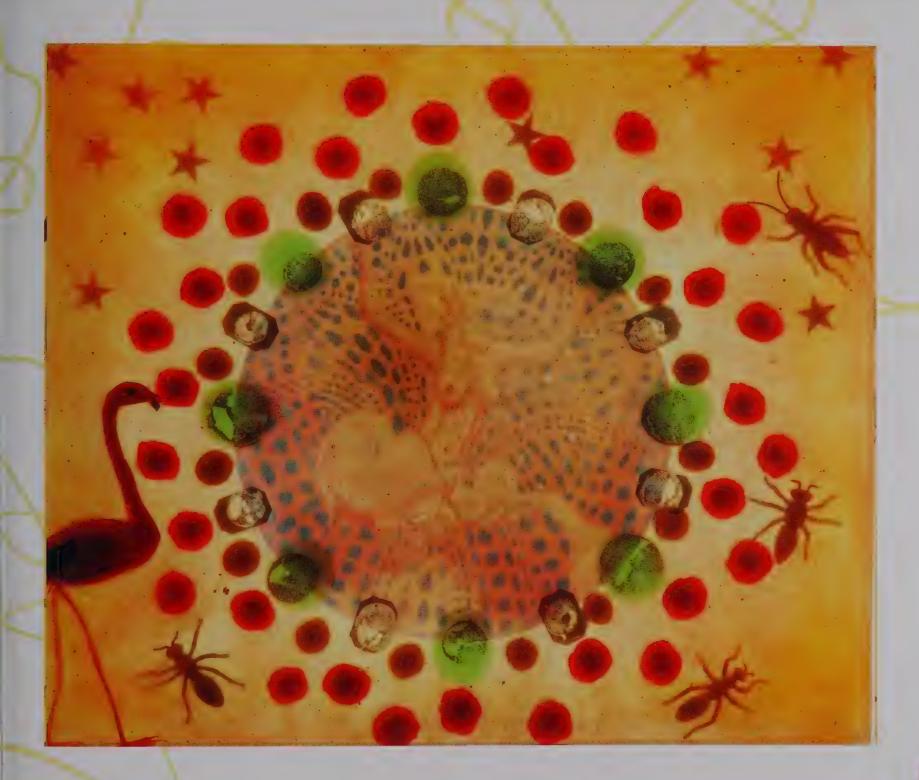






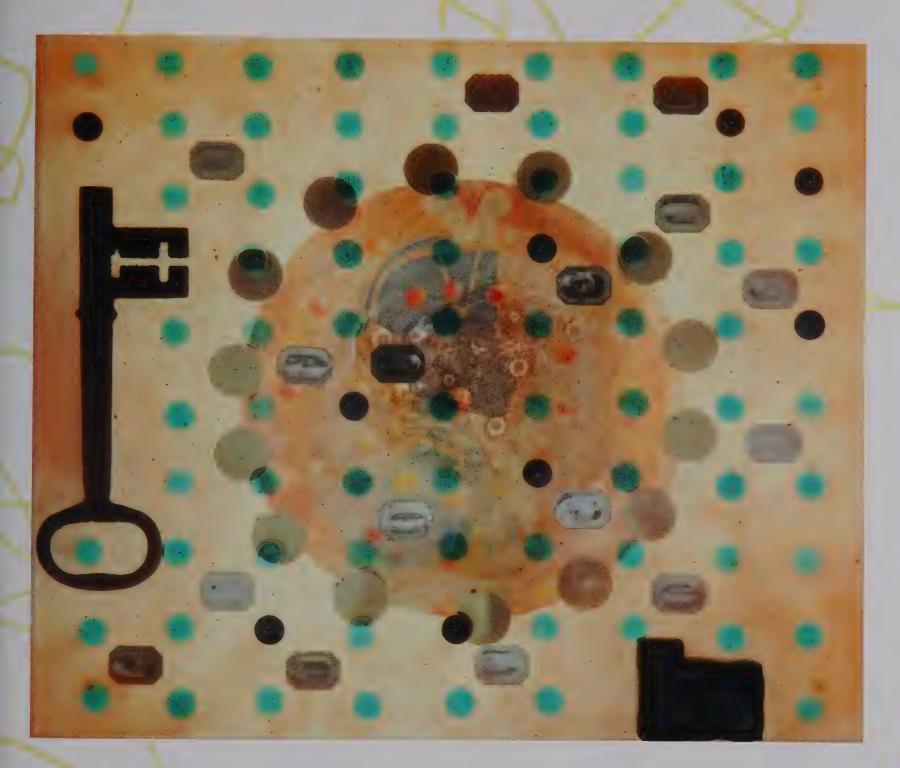




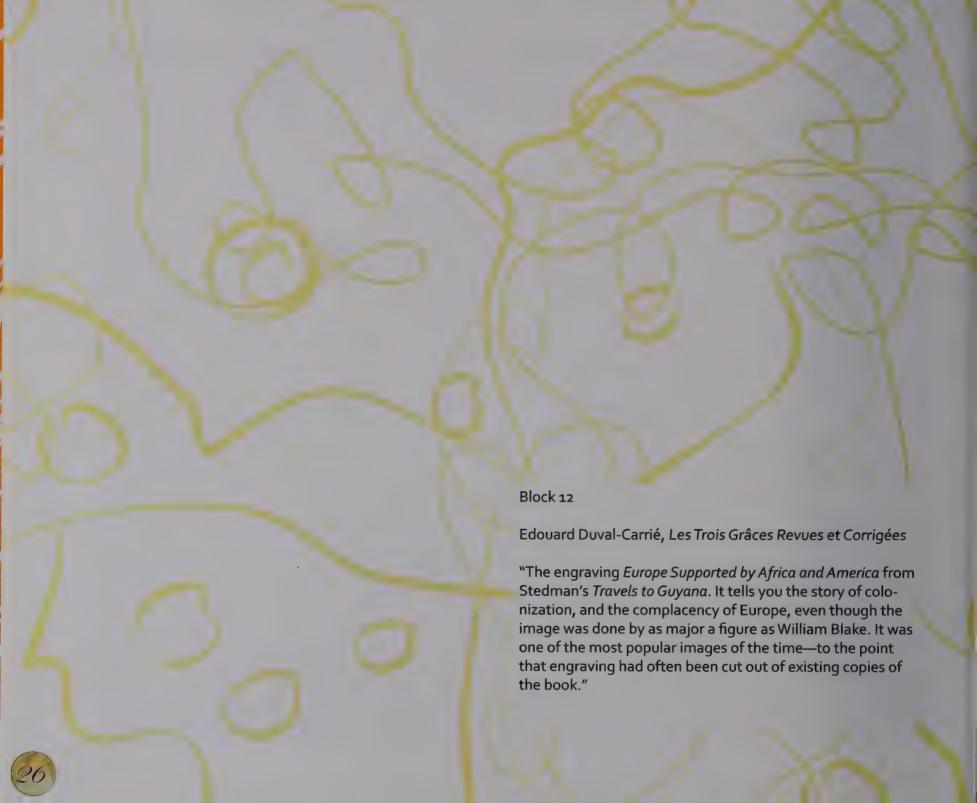






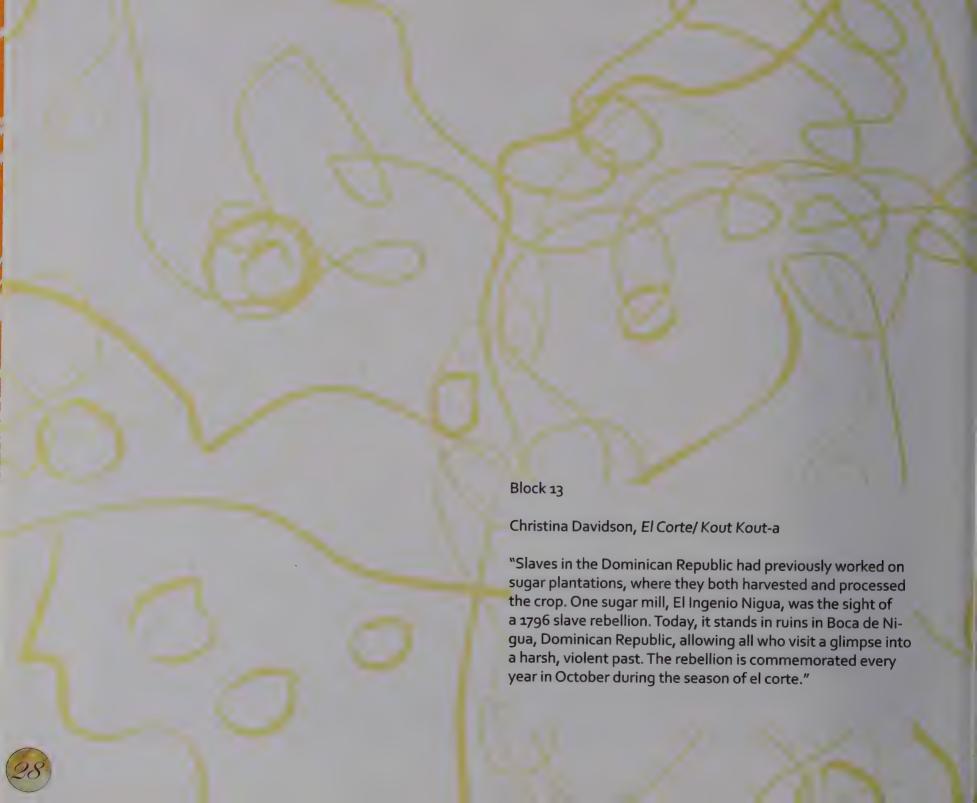




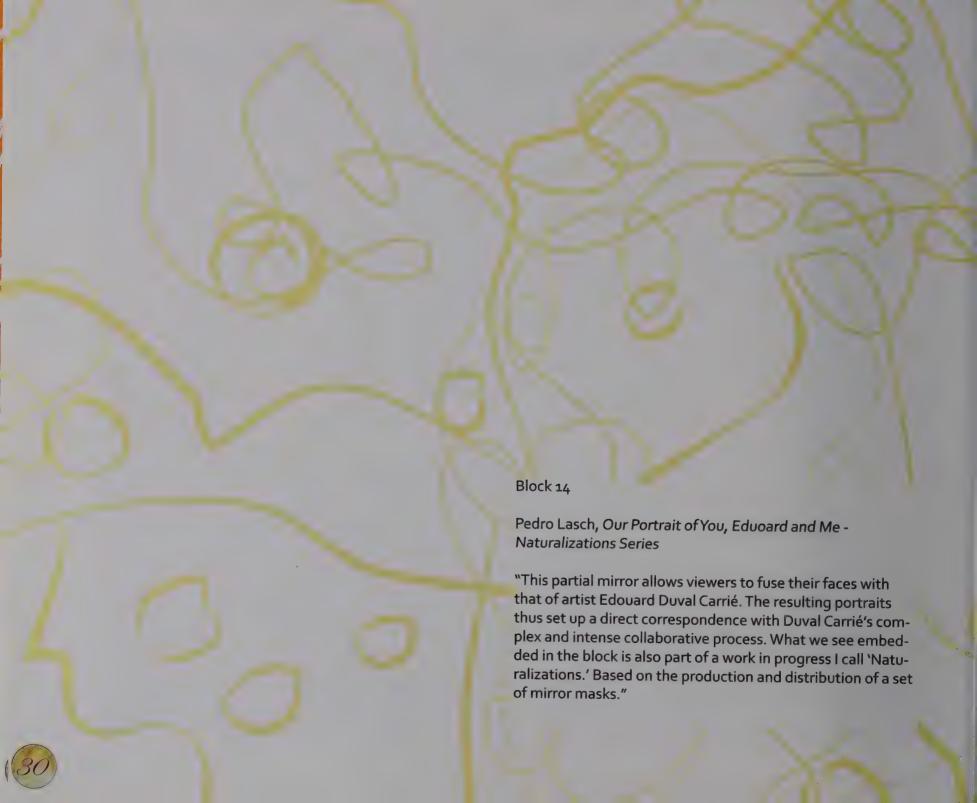


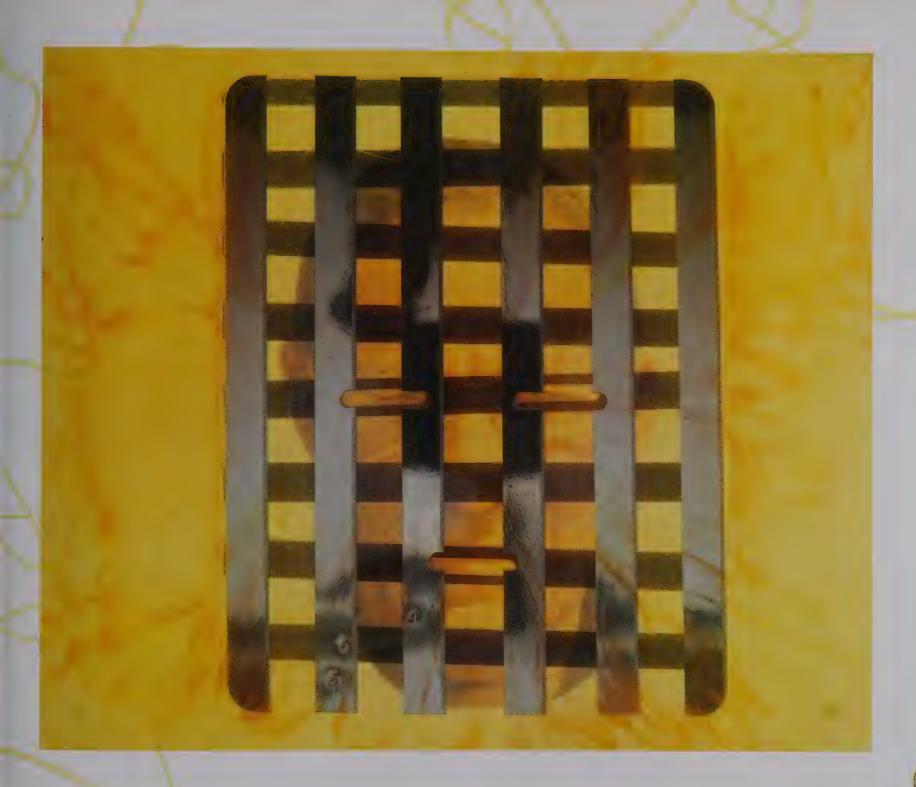








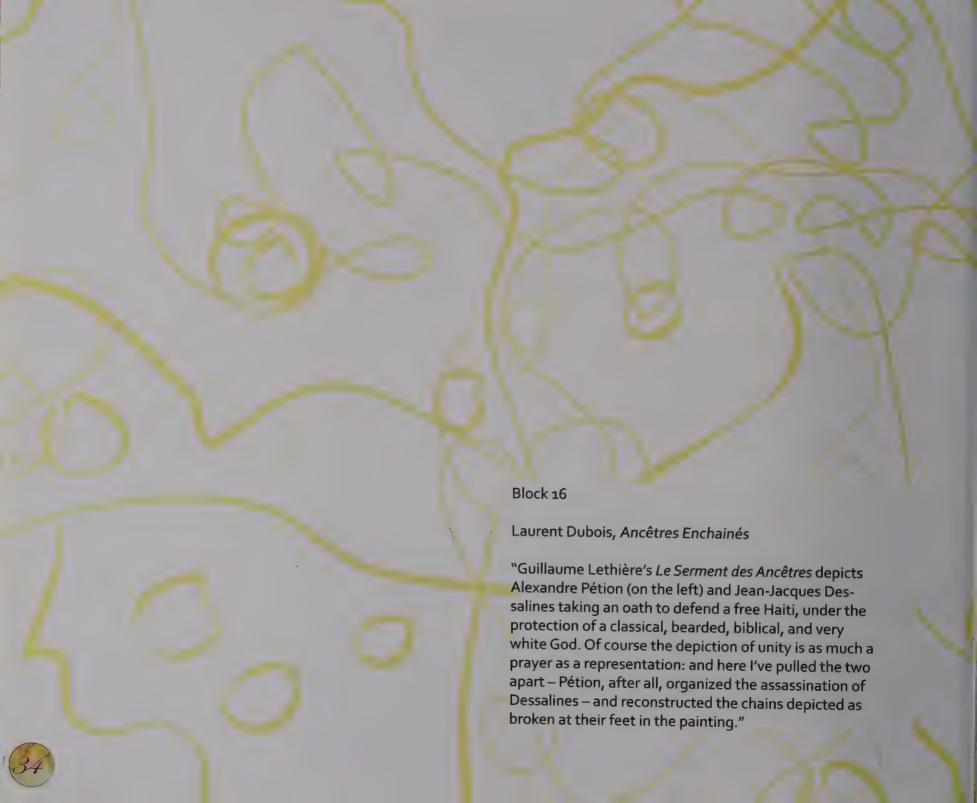








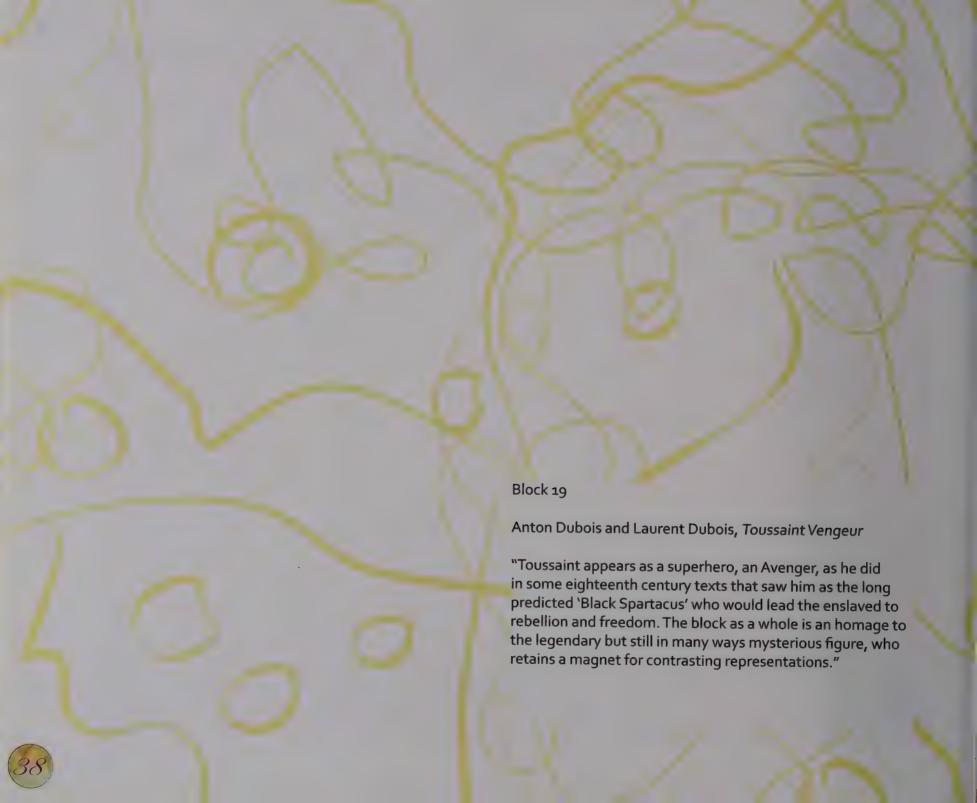




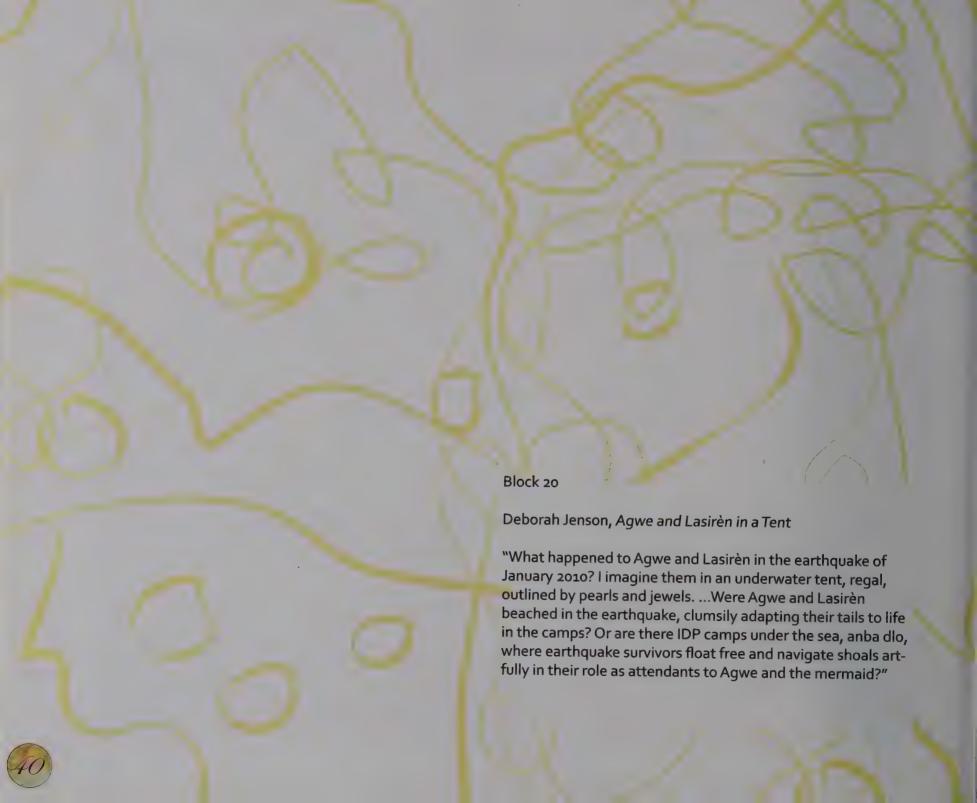






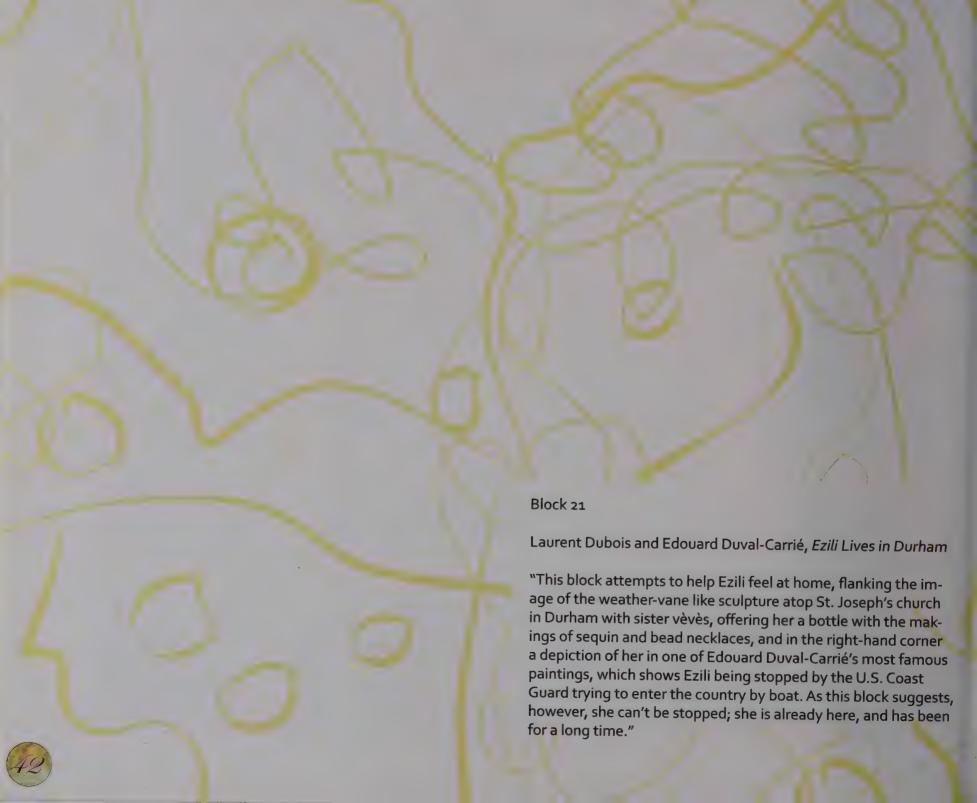






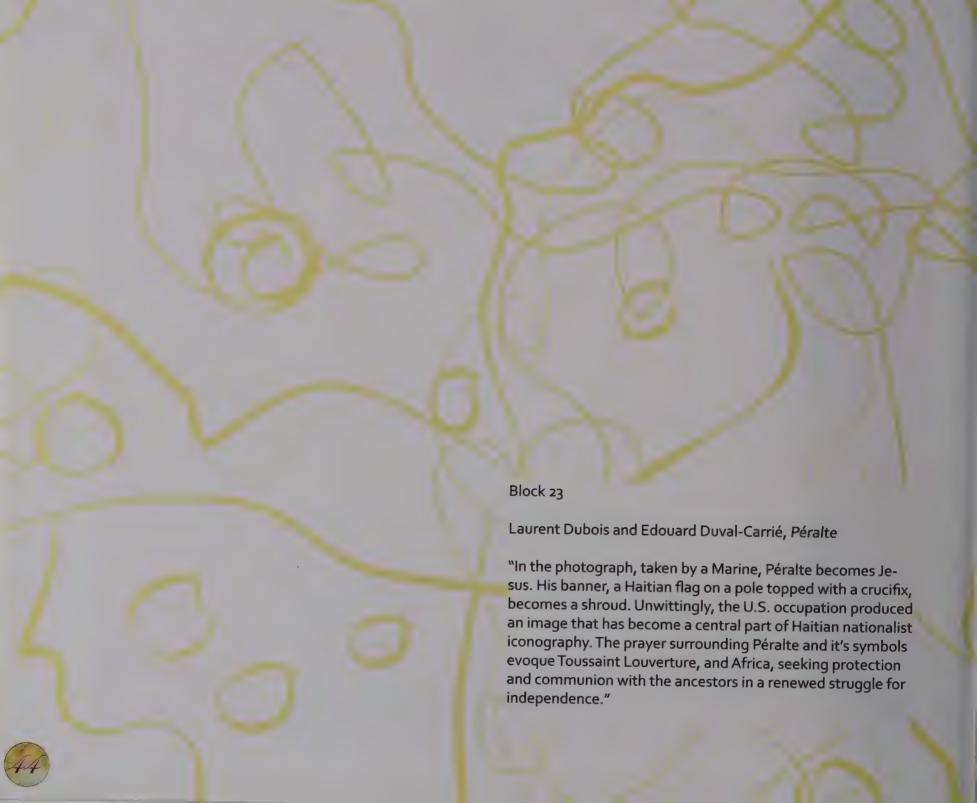






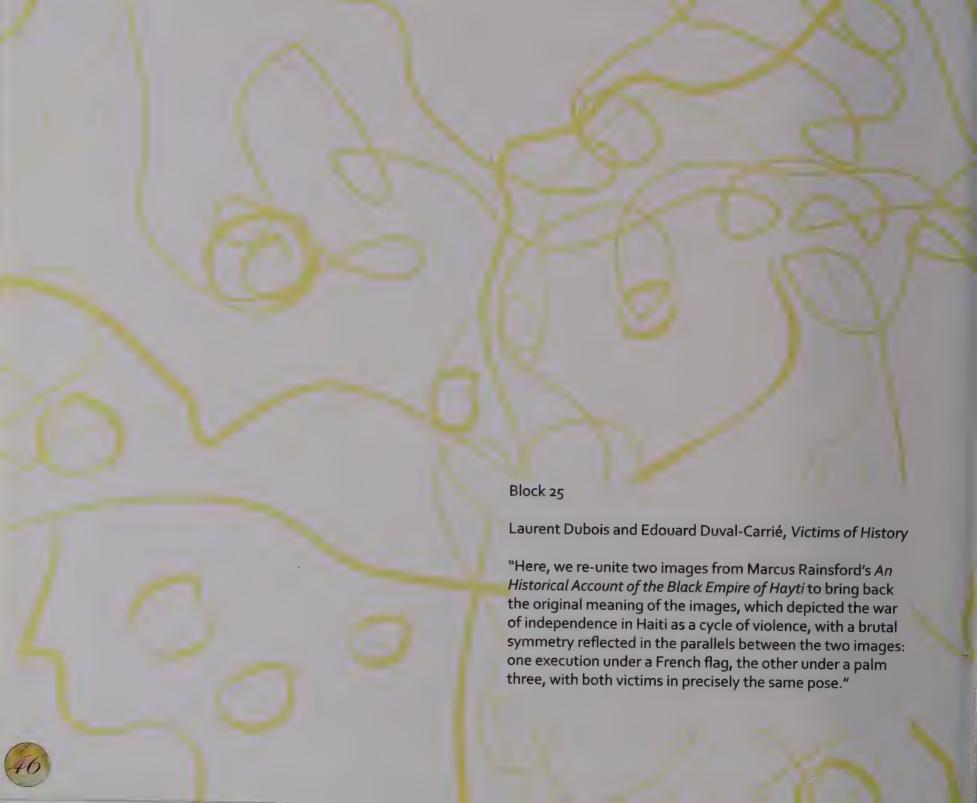
















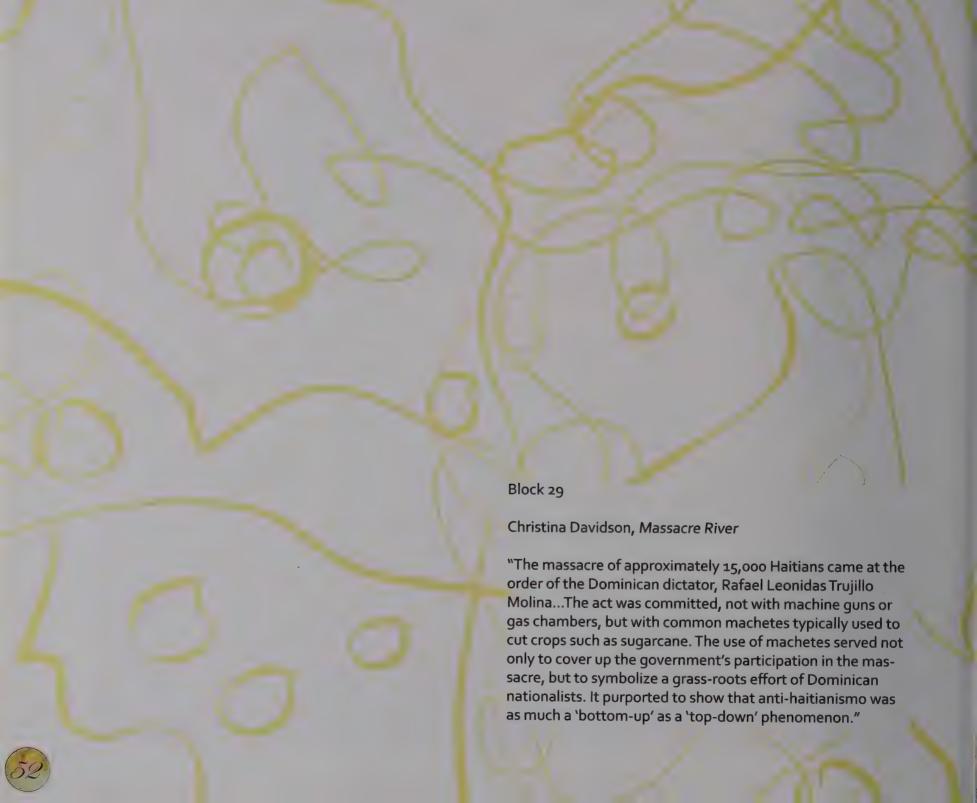




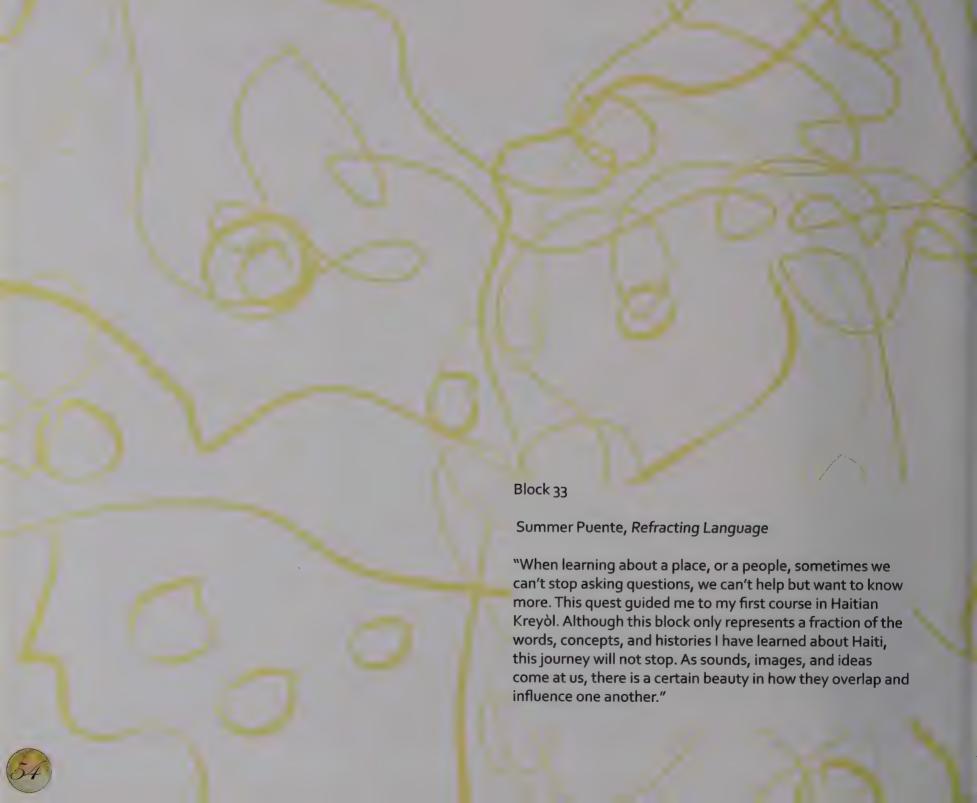




















### The Artists

1. Jessye McDowe, The Living Gods

2. Edouard Duval-Carrié *La Constance des classes* 

3. Vincent Brown and Ajantha Subramanian
Nyame Nwu Na Mawu

4. Reginald Dewight Patterson, Chevalye, kote ou prale, Chevalye?

5. Cristina Mobley
Ezili Survives the Earthquake

6. Jim Jenson, Haitian Roulette

7. Lauren Anderson Hope

8. Maria Isabel Arroyo *Garden* 

9. Maria Isabel Arroyo
The Whole

10. Ed<mark>o</mark>uard Duval-Carrié

Ode to the Siren

11. Edouard Duval-Carrié

The Burnt Hero

12. Edouard Duval-Carrié

Les Trois Grâces Revues et Corrigées

13. Christina Davidson, *El Corte/ Kout Kout-a* 

14. Pedro Lasch

Our Portrait of You, Edouard and Me-Naturalizations Series

15. Madison Smart Bell Plume d'ange

16. Laurent Dubois

Ancêtres Enchainés

17. Edouard Duval-Carrié

Story of an Epicenter

18. Edouard Duval-Carrié,

Port-au-Prince en Rose

19. Anton Dubois and Laurent Dubois

Toussaint Vengeur

20. Deborah Jenson

Agwe and Lasiren in a Tent

21. Laurent Dubois and Edouard Duval-Carrié

Ezili Lives in Durham

22. Waitman W. Boern *Plus ça change...* 

23. Laurent Dubois and Edouard Duval-Carrié *Péralte* 

24. Edouard Duval-Carrié Le Gateau Affaissé

25. Laurent Dubois and Edouard Duval-Carrié

Victims of History

26. Emery Jenson

La Trinité

27. Julia Gaffield *Island. Boats*.

28. Kawitha Rasanna and Nandini Srinivasan, The Boy and His Angel

29. Ch<mark>ris</mark>tina Davidson *Massacre River* 

30. Summer Puente

Haitian Hands

31. Laurent Dubois,

Roumain à la Rivière

32. Deborah Jenson,

Dancing Dessalines

33. Summer Puente

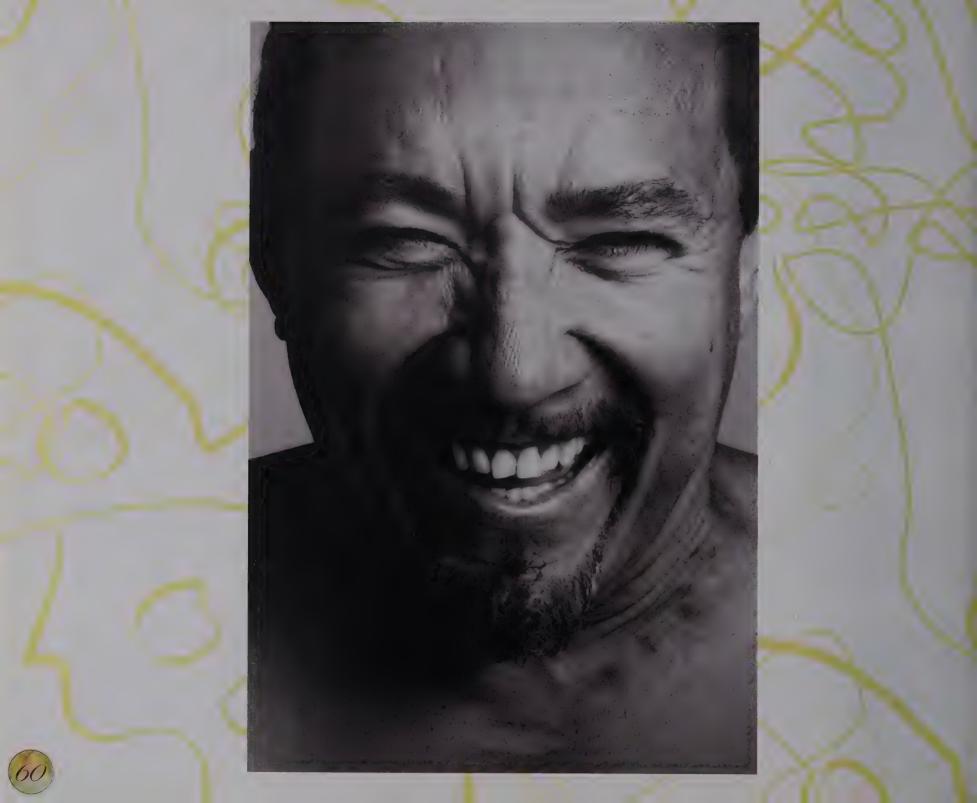
\*\*Refracting Language\*\*

34. Laura Wagner
Writing on the Walls

35. Alyssa Pollizzi, La Sirène







## Edouard Duval-Carrié

#### Biography

Edouard Duval-Carrié was born in Haiti in 1954. He studied at the University of Loyola Montreal in Quebec, Canada where he received his Bachelor of Arts Degree in 1978. He went on to continue his studies at l' Ecole Nationale Superieure des Beaux Arts in Paris, France from 1988 to 1989. He has had solo exhibits in the Miami Beach Botanical Gardens, Santo Domingo, Dominican Republic, Columbia College Chicago, Chicago, IL, and The Bass Museum of Art. His work has been a part of the collections of the Africa Museum in Berg en Dal, Holland, The Frost Art Museum, le Musee des Art Africains et Oceaniens, in Paris, France, Le Musee de Pantheon National Haitien, in Port-au-Prince, Haiti, el Museo de Arte Contemporaneo de Monterrey (MARCO) in Monterrey, Mexico, The Detroit Institute of Arts, Detroit, Michigan, and le Musée du College St Pierre, Port-au-Prince, Haiti. He currently lives and works In Miami Florida as a part of the Haitian Arts Alliance.

# Heknowledgements

This project —both the artwork and the catalog--benefitted from the expertise and creativity of many people and sponsors. Without the support of the Franklin Humanities Institute and director Ian Baucom's visionary idea of humanities labs, this project could not have occurred; FHI staff Chris Chia, Grant Samuelsen, John Orluk, and Mary Williams were also inestimably helpful. Provost Peter J. Lange hosted Edouard Duval-Carrié's December visit in his 2010-2011 Provost Lecture Series on "Natural Disasters and Human Responses," and encouraged us to the pursue the metamorphosis of a one-time lecture into an active humanities art project with a lasting imprint on campus. Associate Provost for the Arts Scott Lindroth provided financial support and wise counsel. Undergraduate Dean Lee Baker helped Haiti Lab co-directors to organize the group independent study structure through which undergraduates received academic credit for the project. Art faculty Merrill Shatzman and Pedro Lasch helped in a variety of ways, including presentations for students. Art R.A. and Studio Project Manager Jessye McDowe was the invaluable "pour master" in the block-making process throughout the semester; we depended on her expertise. Project R.A. Christy Mobley provided energized support for many elements of the project logistics. Documentary intern Zack Green took wonderful videos and portraits for this project. Social media intern Ryan Brown helped to mobilize community interest and publicize the project.

The production of the catalogue and website would not have been possible without the support of various parties at Duke University and the greater Durham communitity. Throughout the process Fredo and Maria received incredible advice and support. Associate Director of the Franklin Humanities Institute Grant Samuelson was most helpful with his advice regarding the creation of exhibition catalogues and their publication, particularly with his knowledge of local resources. Assistant Research Professor and Artist Pedro Lasch also offered advice regarding the production of an independently produced art catalogue, and his catalogue Black Mirror Espejo Negro served as a model for the editors. Book designer Molly Renda, the Exhibits Program Librarian at North Carolina State University, met with both editors, and her advice was seminal to the construction of the catalogue. Paul Corbett constructed our website, fhi.duke.edu/haitiamber, which provides more details about each block and the process of making the piece. We are also thankful to lan Kimberly Rorscharch, Scott Lindroth, Merrill Schatzman, Victoria Szabo, Joan Winter, Zack Green, and Stephen Stinehour, among others.



The catalogue and website and corresponding programming would not have been possible without the generosity of various Duke University contributors, including the Franklin Humanities Institute, the Haiti Lab, the Nasher Museum of Art, the Department of Historty, and the Center for French and Francophone Studies.

The Directing Artist: Edouard Duval-Carrié

Faculty Co-Directors: Laurent Dubois and Deborah Jenson (History and Romance Studies)

Faculty Art Advisors: Pedro Lasch and Merrill Shatzman (Art, Art History, and Visual Studies)

Art R.A. and Studio Project Manager: Jessye McDowe (MFA University of North Carolina)

Project R.A.: Christy Mobley (PhD student, History)

Documentary Intern: Zack Green

Social Media Intern: Ryan Brown

Undergraduate Student Block Artists: Lauren Anderson, Isabel Maria Arroyo, Nandini Iyer, Alyssa Pollizzi, Kavitha Prasanna,

Summer Puente, Andrew Walker

Graduate Student Block Artists: Waitman Beorn, Christina Davidson, Julia Gaffield, Jessye McDowe, Christy Mobley, Reginald

Patterson, Laura Wagner

Art Block Photographer: Les Todd, Duke Photography

Community Block Artists: Anton Dubois, Cole Jenson, Emery Jenson, Jim Jenson

Faculty Block Artists: Vincent Brown, Laurent Dubois, Deborah Jenson, Pedro Lasch, Ajantha Subramanian

Visiting Writer Block Artist: Madison Smartt Bell

#### About the Design

The map shown below, in the endpapers, behind the page numbers, and in the title page is an enlargement of an old watercolor that came into Edouard Duval Carrié's possession. Never before published and the size of a large coin, this little painting embodies a mastery of technical skill and dexterity while providing a window into Port au Prince at its advent. Both the window and the mapmaker's diligence provides an image of control and serenity lost to the reality of nature's inability to be subdued and capacity for destruction demonstrated by the earthquake of 2010. This old map sits on an enlargement of a contemporary drawing of the same city mapping the earthquake's destruction by tracing the location of the emergency aid camps and city roads. This new map and its spotlight on an intricate chaos within an artificially implemented structure becomes the background and decorative motif for the book's interior while representing the temporal backdrop that serves as this project's context. History and the present thus form a bond within the paper holding a work that grapples with same reunion embedded in plastic amber. The fonts used in the text are Edwardian Script and Corbel.













530 R2 # 3627 gg







